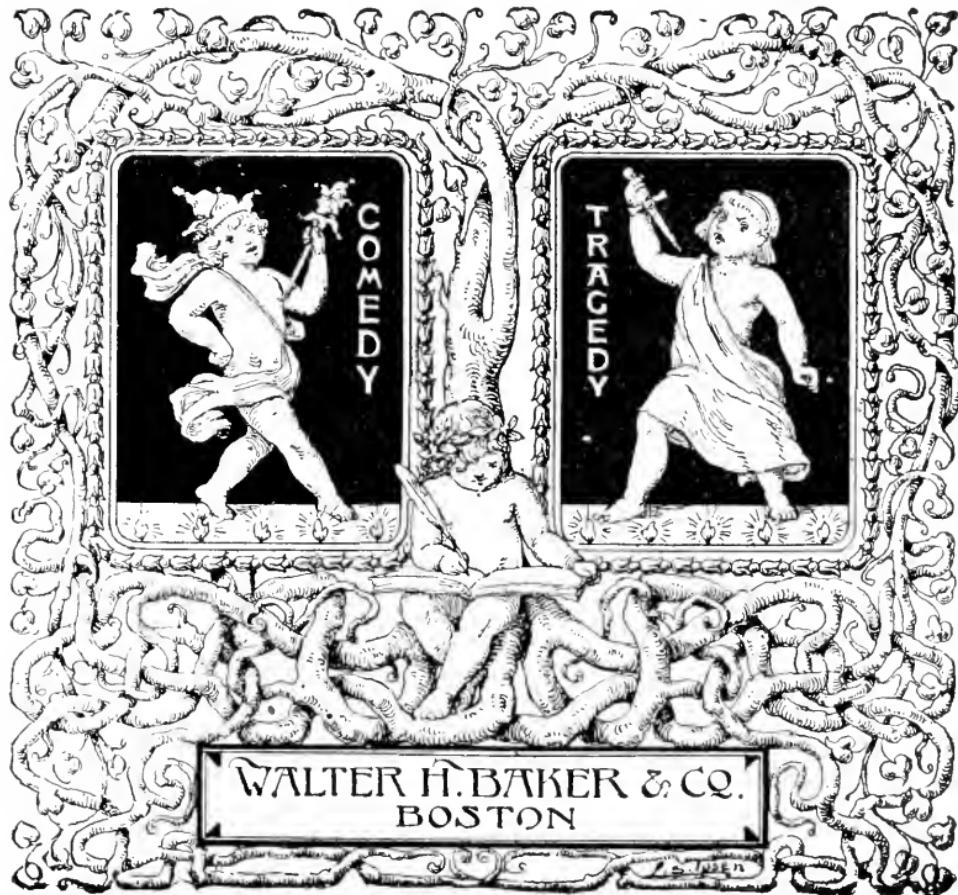


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BAKER'S EDITION  
OF PLAYS

COHEN'S DIVORCE

Price, 15 Cents



# **A. W. Pinero's Plays**

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**THE AMAZONS** Farce in Three Acts. Seven males, ~~five~~ females. Costumes, modern ; scenery, not difficult. Plays a full evening.

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**Walter H. Baker & Company**

**No. 5 Hamilton Place, Boston, Massachusetts**

# Cohen's Divorce

A Vaudeville Sketch in One Act

For "Straight" and Jew Comedy

By

GEORGE M. ROSENER

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BOSTON  
WALTER H. BAKER & CO.  
1911

FS635  
Z9R-848

## Cohen's Divorce

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### CHARACTERS

**Straight**, a swell Hebrew dressed in the height of fashion, but made up with Jewish nose.  
**Jew**, dresses in an old frock coat, pants and funny hat. He wears a red necktie and has a thin beard.

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# Cohen's Divorce

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SCENE.—*Street or interior, whichever is convenient.*

(At the opening of the act the two characters enter from opposite sides of the stage and meet in the centre.)

Straight. Well, if it isn't my old friend Cohen.

Jew. Ikie Goldstein, or I'm a liar.

Straight. Sh-h-h-h-h, not so loud. I've changed my name.

Jew. Iss dot so? Vot iss your name now?

Straight. Patrick Reilly.

Jew. You should have kept your first name.

Straight. Why so?

Jew. It fits your face better.

Straight. How is business?

Jew. I'm jest makin' a livin', dot's all. Vot pisness are you in now?

Straight. Well, I've three professions and one trade.

Jew. Iss dot so? Vot are dey?

Straight. I am a doctor, a lawyer, an actor, and a plumber.

Jew. My poy, I am glad dot you have choosen pisnesses in vich you can be honest.

Straight. How many children have you got now?

Jew. I ain't got any.

Straight. Nothing running around the house, eh?

Jew. Yes, cockroaches.

Straight. Well, what do you know about that?

Jew. Say, didt you say you vos a lawyer?

Straight. You can bet your sweet life that I am.

Jew. I don't bet my life on anyting vot a lawyer tells me, believe me I don't.

Straight. Have you got a job for me?

(Takes out note-book and pencil.)

JEW. I vant you fer to get fer me a divorce.

STRAIGHT. A divorce?

JEW. Yessir. If you can get fer me a second hand von, so much de better.

STRAIGHT. Do you want to divorce your wife?

JEW. Who do you tink I vont to divorce, my grandmoder?

STRAIGHT. What's the matter with your wife?

JEW. Her face.

STRAIGHT. What's the matter with her face?

JEW. I just lost my taste fer it, dot's all.

STRAIGHT. Anything else?

JEW. Yes, und she iss a suffering cat.

STRAIGHT. You mean a suffragette.

JEW. Sure, und dot's no pisness fer a Jew.

STRAIGHT. Did you ever catch your wife flirting?

JEW. Sure, dot's how I got her.

STRAIGHT. Has she been false in any way?

JEW. She has been valse twice.

STRAIGHT. False twice, eh?

JEW. Sure, two times.

STRAIGHT. Careful now. This is very important. How is she false?

JEW. Her hair und her teeth.

STRAIGHT. You can't get a divorce on that.

JEW. No?

STRAIGHT. No. You must have something stronger than that.

JEW. Vell, she eats onions.

STRAIGHT. No, no. You don't seem to understand. On what grounds do you expect to get this divorce?

JEW. On de grounds of invisibility.

STRAIGHT. My good man, invisibility is something that you cannot see.

JEW. Dot's my vife. I can't see her, my poy, I can't see her.

STRAIGHT. How long have you been married?

JEW. Twenty years.

STRAIGHT. What are you talking about? I remember the night you was married, and that's not more than five years ago at the most. Why do you say twenty years?

JEW. Vell, it seems dot long.

STRAIGHT. The night you was married, Cohen, you acted like a fish out of water.

JEW. I know it, und I have felt like a sucker ever since.

STRAIGHT. Is your wife a blonde or a brunette?

JEW. Neider von. She's a sort of a mixed goods.

STRAIGHT. Is there any one whom you can name as co-respondent in this case?

JEW. Let me tink. Oh, yes; my bruder.

STRAIGHT. Ah, and why your brother?

JEW. He is studying to be a chauffeur in de correspondence school.

STRAIGHT. Does your wife interfere with your pleasures, pastimes, or plans in any way?

JEW. I dond't understand.

STRAIGHT. For instance, when you are out late at night does she send for you?

JEW. No, but ven I come home she goes for me.

STRAIGHT. And she attacks you, eh?

JEW. Cracks me? Vell, I should say so. Here, look at my head; it iss cracked in two places. (*Bares his head.*)

STRAIGHT. Did she do that with premeditation?

JEW. No, she did dot mit a coal shovel.

STRAIGHT. Ah, good, very good. We will make a case out of this yet. But we must have grounds; grounds, my good man, grounds, grounds, grounds.

JEW. Vell, she makes bum coffee.

STRAIGHT. What of that?

JEW. Grounds, grounds, my goodt man. Grounds, grounds, grounds. Nothings but grounds.

STRAIGHT. How many times have you been married?

JEW. Tree times.

STRAIGHT. I should think that once would have been enough.

JEW. I come from a fighting family.

STRAIGHT. What has that got to do with it?

JEW. Ve nefer know ven ve haf got enough.

STRAIGHT. Is there anything else that you can tell me about your wife that will be of importance in this case? Does she spend much money for clothes?

JEW. Dot's just de trouble. Pefore ve vos married she vould dress all up like a house on fire, und after ve vos married she vould vere de same dress fer two years.

STRAIGHT. All women do that; I wonder why?

JEW. Didt you efer hear of a fisherman gifing bait to a fish after he caught it?

Straight. Does your wife drink?

Jew. Sure.

Straight. Very often?

Jew. Sure. Vot do you tink she iss, a camel?

Straight. No, no. I mean does she indulge in spirits?

Jew. Say, dis iss my vife I vont to get a divorce from, not a gohast.

Straight. I mean does your wife drink whiskey, beer, etc.?

Jew. Not if I see it first she don't.

Straight. Now there is just three things on which you can get a divorce. First, cruelty, second, alienation of affection, and third, incompatibility of temperament.

Jew. Dot's it, dot's it.

Straight. What's it?

Jew. De last von vot you saidt.

Straight. Incompatibility of temperament?

Jew. Sure.

Straight. How do you figure that out?

Jew. All de time she is battin' me in de temple in our ten-erment.

Straight. That settles it; we have a clear case. Five hundred dollars, please.

Jew. Am I divorced?

Straight. Not yet. The five hundred is only a retainer.

Jew. Vy do you charge so much?

Straight. That's not much. Why, it would cost you more than that, only I'm broke.

Jew. If you expect to get five hundred from me you are cracked, not broke.

Straight. Well, I'll take the case for two hundred and fifty, but that is my lowest figure.

Jew. My poy, I can get a cheaper job don dot.

Straight. Oh, no, you can't.

Jew. Oh, yes, I can. I know a tough Irishman who vill kill her fer fifty cents.

Straight. I'll tell you what I'll do. I'll take the case for a hundred dollars.

Jew. Very vell.

Straight. Let me have the hundred, please.

Jew. Vot, now?

Straight. Certainly. We will have to rehearse the proceedings right here, and I must have the hundred to make me feel the part.

JEW. Very vell. (*Hands STRAIGHT a bill.*)

STRAIGHT. Now this is the court room. You stand here. (*Places JEW R.*) And over here is the judge. (*Walks to L.*) Now then, the case is on.

JEW. De case iss on vot?

STRAIGHT. The case is about to commence.

JEW. Oh.

STRAIGHT. Now I come in. (*Pretends to enter a court room; speaks to an imaginary judge.*) Good-morning, your honor.

JEW. Good-morning.

STRAIGHT. I spoke to the judge.

JEW. I don't tink he heard you.

STRAIGHT. Why not?

JEW. He didn't answer.

STRAIGHT (*roaring*). Silence!

JEW (*starting*). Say, please remember I haf got feelings.

STRAIGHT (*to imaginary judge*). I am here in the case of Cohen vs. Cohen. I am here to represent the plaintiff, Mr. Cohen, who is standing yonder. The plaintiff, your honor——

JEW. Say, please dont call me a stiff; I dont like dot.

STRAIGHT. Silence!

JEW (*starting*). Say, do dot vonce more und dis vill be a funeral, not a divorce case.

STRAIGHT. The plaintiff, your honor, charges incompatibility of temperament.

JEW. Yes, right here in de temple mit a frying-pan, judge.

STRAIGHT. Silence!

JEW (*starting*). Say, please; I ask you like your old grandfather, please don't do dot.

STRAIGHT. With your permission, your honor, I will proceed to examine the witness.

JEW. Examine? Do you tink I am a crook?

STRAIGHT. Mr. Cohen, you will answer my questions yes and no.

JEW. No.

STRAIGHT. What?

JEW. Yes.

STRAIGHT. What?

JEW. Yes and no.

STRAIGHT. You wish to divorce the defendant in this case?

JEW. No, I vont to divorce my wife.

STRAIGHT. What?

JEW. Yes and no.

Straight. When did you marry the defendant?

JEW. The defendant?

Straight (*yelling*). Yes, the defendant—the defendant.

JEW. Dond't get excited; I am still here.

Straight. The defendant is your wife.

JEW. Oh.

Straight. When did you marry her?

JEW. In —

Straight. Answer my question by yes or no. When did you marry her?

JEW. On de —

Straight. When did you marry her? Answer my question—yes or no.

JEW. I married her on de —

Straight. Yes or no.

JEW. Yes.

Straight. Oh, you did marry her, then?

JEW. No, I took her ven nobody vos looking.

Straight. Please answer my questions—yes or no.

JEW. Please stop dot yes und no pisness; for your own sake I ask you to please stop it.

Straight. Now then, Mr. Cohen, do you really want to get a divorce from the defendant?

JEW. After all ve haf been through you can ask me dot?

Straight. Answer my questions—yes or no. Do you want a divorce?

JEW. Yes und no.

Straight. Then you don't really know?

JEW. Certainly I know.

Straight. Then why don't you answer me?

JEW. Vot do you tink I am trying to do, sing?

Straight. Do you want this divorce?

JEW. Sure.

Straight. What?

JEW. I mean no.

Straight. Ah, at last I have caught you.

JEW. No und yes.

Straight. That will do.

JEW. Yes und no.

Straight. Your honor —

JEW. Yes und no.

Straight. Your honor, you can see that my client has. —

JEW. Yes und no.

STRAIGHT. Yes and no. Silence!

JEW. Dere, he commences mit dot silence pisness again.

STRAIGHT. Your honor and gentlemen of the jury, you can see that my client, the prisoner at the bar, is a poor, hair-brained individual, who should be at this time in the hands of a keeper. I ask you, gentlemen, to do the great act of charity in allowing this man's wife to be free from him. It is both a shame and an outrage that this woman should be bound to such a creature.

JEW. Say, who iss paying you?

STRAIGHT. Think of your own wives, gentlemen, and ask yourselves if I am not right.

JEW. Yes und no.

STRAIGHT. What's that you say, judge? Excuse me, gentlemen of the jury. (*Pretends to talk aside with the judge.*) Is that so? You don't tell me. Well, I declare!

JEW. Hey, slip de judge a dollar. Fix it vile you have de chance. (*STRAIGHT talks in dumb show to the judge.*) He looks like he vos trying to make a date mit de judge.

STRAIGHT. Mr. Cohen, I have good news for you.

JEW (*saluting like a soldier*). Yes und no.

STRAIGHT. You are a free man.

JEW. Hurray!

STRAIGHT. The judge tells me that your wife returned from Reno yesterday and told him that she obtained a divorce out there.

JEW. She didt?

STRAIGHT. So you see you are saved all that trouble and expense.

JEW. You're a shmart lawyer and de judge is a fine feller.

STRAIGHT. But —

JEW. Yes.

STRAIGHT. You have, according to the decision handed down, to pay your wife fifty dollars each week as alimony.

JEW. Call a doctor; I'm a sick man.

(*He falls backward in STRAIGHT's arms. Then STRAIGHT puts him on his shoulder and carries him off to the tune of a dead march.*)

[This act will play about twelve minutes without songs. If desired, songs of course can be introduced.]



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## New Plays

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### A RUSSIAN ROMANCE

A DRAMA IN THREE ACTS

For Female Characters only

*By Helen Kane*

*Author of "A POINT OF HONOR," etc.*

Sixteen female characters. Scenes, two interiors; costumes modern. Plays two hours. A very exceptionally dramatic and effective play for all women, high in tone and quite above the average in quality. Calls for strong acting by three of its characters, has several good character parts and a number of minor parts that call for handsome dressing. An excellent play for a woman's club, easy to stage and absorbing in interest. Confidently recommended to the best taste.

*Price, 25 cents*

### CHARACTERS

Mlle. SANNOM (*Olga Petrovna*), a Russian refugee.

MADAME IGNATIEFF, wife of the Russian Ambassador.

MADAME LUVOFF wife of Attaché, Russian Embassy.

MRS. WILLNER, wife of Senator,— kindly and inconsequent.

ASENATH, her daughter, aged eighteen; romantic but loyal.

LORNA, her "Baby," aged six; rebellious—"enfant terrible."

HULDAH, maid to Mrs. Willner.

MRS. TREMAINE, cousin to Mrs. Willner; a "manager."

LADY GRAY, wife of English Ambassador.

MADAME DE FAYEUSE, wife of French Minister.

MRS. WESTON, MRS. ELLETT, MISS de LORME, MISS FAIRFAX, MISS DE PEYSTER, } Callers at Senator Willner's

MISS SHA, maid at Russian Legation.

This number may be increased if desirable.

### SYNOPSIS

ACT I. SCENE 1.—At Senator Willner's. Olga (Mlle. Sannom) arrives in America, in search of her brother.

SCENE 2.—The same. She "manages" the "unmanageable."

ACT II. SCENE 1.—"Calling day" at Senator Willner's. Olga meets an old friend, and is seen by her enemy.

SCENE 2.—At the Russian Embassy. Story of the escape from Siberia. The enemy threatens.

ACT III. SCENE 1.—At the Embassy again. Olga meets her enemy.

SCENE 2.—At Mrs. Willner's. The enemy conquered.

## THE LAND OF HEART'S DESIRE

A FAIRY PLAY

*By W. B. Yeats*

Three male, three female characters. Scenery, a plain interior; costumes, Irish peasant. Plays half an hour. An excellent example of this author's work. It has been extensively used in this country by schools of acting, and the present edition was made for this purpose. Perfectly acted, but most unconventional in form and treatment. Offered to students rather than for acting.

*Price, 15 cents*

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## New Plays

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### HIGBEE OF HARVARD

A COMEDY-DRAMA IN THREE ACTS

By Charles Townsend

Five males, four females. Modern costumes; scenes, two interiors and one exterior — the latter may be played as well in an interior, if preferred. Plays a full evening. A clever, up-to-date piece, well suited for amateur performance. No small parts; all good. Good plot, full of incident, no love-making, no "heroics," interest strong and sustained. Based on a play that, in its time, had phenomenal popularity and can be strongly recommended.

Price, 15 cents

### CHARACTERS

**WATSON W. HIGBEE**, from Montana.  
A good fellow with millions, who knows neither fear nor grammar.  
Character Lead.  
**HON. V. D. WITHROW**, a blue-blooded ex-senator with a tall family tree and a short bank account. First Old Man.  
**LORIN HIGBEE**, son of Watson. Champion athlete of Harvard. In love with Madge.  
**THEODORE DALRYMPLE**, called "Ted." Worked his way through Harvard. In love with Nancy.  
Comedy Lead.

**HIGGINS**, the butler. Eccentric Character.  
**NANCY WITHROW**, the senator's daughter. An up-to-date, level-headed girl. Juvenile Lead.  
**MADGE CUMMINGS**, from Montana. A quiet sort with temper when needed. Ingenue Lead.  
**MRS. BALLOU**, the senator's sister from New York, who meets her second affinity at the eleventh hour. Comedy.  
**MRS. MALVINA MEDDIGREW**, originally from Missouri. Must always be shown. Comedy.

### SYNOPSIS

ACT I.—The lawn at Withrow's. A June afternoon. Planning a double marriage.

ACT II.—Parlor at Withrow's. In a tangle. Cupid's arrows go wrong, and everything follows. Good-by, and a roaring climax.

ACT III.—In Montana, five months later. Hard lines. "Thanksgiving to-morrow, and no chance to steal a turkey." The unexpected happens. Sudden wealth. "A Four-decker weddin' in a couple or three days."

### THE OTHER WOMAN

A SKETCH IN ONE ACT

By Ellis Kingsley

Two females. Scene, an interior; costumes modern. A clever and refined sketch, strongly recommended. Very dramatic. Plays twenty minutes.

Price, 15 cents

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# New Plays for Female Characters

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## A VIRGINIA HEROINE

A COMEDY IN THREE ACTS

*By Susie G. McGlone*

Eleven female characters. Scenery, easy; costumes, modern. Plays one hour and forty-five minutes. Irish and negro comedy parts, and two character parts; most of the characters young. A very easy and interesting play for girls, well suited for school performance. Romantic interest with lots of comedy.

*Price, 25 cents*

### CHARACTERS

<b>MRS. DARE,</b> <i>mistress of Greylawn.</i>	<b>BESSIE ALLEN,</b> <i>{ Virginia's friends,</i>
<b>MARGARET LEIGHTON,</b> <i>sister of Mrs. Dare.</i>	<i>{ with abnormal</i>
<b>VIRGINIA LEIGHTON,</b> <i>niece of Mrs. Dare and Mrs. Leighton, in love with Philip Lee.</i>	<i>bumps of curiosity.</i>
<b>BETTY DARE,</b> <i>Mrs. Dare's daughter.</i>	<b>GRANNY ROYAL,</b> <i>an old woman.</i>
<b>RUTH LEE,</b> <i>a Southern girl championing the North.</i>	<b>TOPSY,</b> <i>a self-constituted necessity.</i>
	<b>NORA,</b> <i>hostile to naygurs.</i>
	<b>MARTHA LANE,</b> <i>the village gossip.</i>

### SYNOPSIS

**ACT I.**—Sitting-room at Greylawn, the home of Mrs. Dare.

**ACT II, Scene 1.**—House and Garden of Granny Royal. **Scene 2.**—House and Garden of Granny Royal at night.

**ACT III.**—Room at Greylawn.

## THE BIDE-A-WEE BEARS

A COMEDY IN TWO ACTS

*By Thacher Howland Guild*

Ten female characters. Costumes, modern; scenery, two easy exteriors. Plays an hour. Depicts camp-life in the woods, and tells a brisk, humorous and entertaining story of adventures in camp. Good character parts. Jokey and Mooney Babbitt are very funny, and the "bears" are stars. Recommended to schools.

*Price, 15 cents*

## HOW THE STORY GREW

AN ENTERTAINMENT FOR WOMEN'S CLUBS, IN ONE ACT

*By O. W. Gleason*

Eight female characters. Costumes, modern; scenery, unimportant; may be given on a platform without any. Plays forty-five minutes. A very easy and amusing little piece, full of human nature and hitting off a well-known peculiarity of almost any community. Written for middle-aged women, and a sure hit with the audience.

*Price, 15 cents*

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## New Plays

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### LUCIA'S LOVER

A FARCE IN THREE ACTS

*By Bertha Currier Porter*

For Female Characters Only

Eight females. Costumes, modern; scenery, two interiors. Plays an hour and a half. A bright and graceful piece, light in character, but sympathetic and amusing. Six contrasted types of girls at boarding school are shown in a novel story. Lots of fun, but very refined. Easy to produce and can be strongly recommended.

*Price, 25 cents*

### CHARACTERS

POLLY CHANDLER, who loves cats.

MILDRED CHASE.

KATHERINE STANTON.

EDITH LEE, a Southern girl.

MARcia SUMMERS, a little older than  
the others.

LUCIA LOVERING, a love-lorn lass.

MISS McGREGOR, a teacher.

MRS. GOLDHWAITE, a widow with  
an only son.

CHAUNCEY, an adopted child.

### SYNOPSIS

ACT I.—Polly's room at boarding school. Dressmaking. Chauncey, the cat. Lucia's love-letter.

ACT II.—The same. The countersign. Welsh Rarebits. A midnight feast. Lights out! The secret. Fortune-telling. A confession.

ACT III.—A reception room in the school. The day of judgment. A widow with an only son. Interrupted. A concealed jury. Brought to book. True friendship. Lucia's lover.

### THE THREE HATS

A FARICAL COMEDY IN THREE ACTS

*From the French, by Arthur Shirley*

Five males, four females. Costumes, modern; scenery, one interior, the same for all three acts. Plays a full evening. A rapid, slap-dash farce, full of action and movement. Very laughable and can be recommended as a mirth-provoker.

*Price, 15 cents*

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## New Plays

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### THE MISSING MISS MILLER

A COMEDY IN THREE ACTS

*By Harold A. Clarke*

Six males, five females. Scenery, two interiors; costumes modern. Plays a full evening. A bright and up-to-date farce-comedy of the liveliest type. All the parts good; full of opportunity for all hands. Hymen's Matrimonial Bureau is the starting point of a good plot and the scene of lots of funny incident. Easy to produce and strongly recommended. Good tone; might answer for schools, but is a sure hit for amateur theatricals. Professional stage rights reserved.

*Price, 25 cents*

### CHARACTERS

HYMEN TROUBLE, *manager of the San Francisco Matrimonial Agency.*  
SCOTTY BUCKSKIN, *a cowboy from Bar X Ranch, Texas.*  
COLONEL B. PENUCKLE, *from Pacific Avenue.*  
PETER D. Q. WURDZ, *of the staff of the San Francisco Daily Yahoo.*  
DR. FAUNCE RHINESTONE, *who keeps an auto.*

SHERLAW COMBS, *Steuth, friend of Buckskin.*  
GWENDOLYN DASHFORTH, *niece to Colonel Penuckle.*  
BOSTONIA JOUGHNZ, *friend of Gwendolyn.*  
MRS. LOSTA MANN, *housekeeper for the Colonel.*  
CASSIE PAULINE SKIDOO, *an authoress of the intense school.*  
TESSIE TAPP, *a typist.*

Costumes, modern.

### SYNOPSIS

ACT I.—The marriage bureau, Powell Street, San Francisco.  
ACT II.—Home of Colonel B. Penuckle, Pacific Avenue, San Francisco.  
ACT III.—The marriage bureau.

## CAMILLE

A DRAMA IN FIVE ACTS

*From the French of Alexandre Dumas, Fils,*  
*By Mildred Aldrich*

Nine males, five females. Costumes, modern; scenery, varied. Plays a full evening. A new acting version of this popular play, with full stage business. A complete working prompt-book. Strongly recommended.

*Price, 15 cents*

# A Novelty

## THE VILLAGE POST-OFFICE

AN ENTERTAINMENT IN ONE SCENE

By Jessie A. Kelley

Twenty-two males and twenty females are called for if the full text is used, but the piece is so arranged that one person may take several parts and some characters may be omitted, if desired. Scenery easy; the stage is merely arranged so as to roughly indicate a country store and post-office in one. Costumes are rural and funny. Plays a full evening. A side-splitting novelty, full of "good lines" and comical incident and character. One continuous laugh from beginning to end. Strongly recommended for all cases where fun is desired and not culture. Suited for church entertainments or general use; very wholesome and clean.

Price, 25 cents

### CHARACTERS

WILLIAM JONES, *postmaster.*

JERUSHY JONES, *his wife.*

ELYZABYTHE JONES, *their daughter, just home from boarding school, very affected.*

JAMES HENRY JONES, *their son, about sixteen years of age; a green country boy.*

CCLONEL GIBSON, *big story-teller.*

JOSEPH ROBINSON, *bigger story-teller.*

SILAS HARDHACK, *still bigger story-teller.*

DEACON SLOCUM, *horse trader.*

LIZY ANN SLOCUM, *his wife.*

BETSEY WINSLOW, *dressmaker.*

REV. TOBIAS DUSENBERRY.

REUBEN RICKS, *who stutters.*

SUSAN SMITH, *who helps Mrs. Jones.*

WIDOW GRAY.

LEE SING, *a Chinaman.*

MRS. JOSEPH ROBINSON.

MARY ANN STEDMAN, *deaf.*

CYRUS DEPEW, *town philanthropist.*

SAMANTHY DEPEW, *his wife.*

MANDY BAKER, *believer in Woman's Rights.*

JOB BAKER, *her meek husband.*

PATRICK O'MULLIGAN.

DOCTOR DOLLIVER.

DELILAH MARTIN.

MRS. BRIGGS, *who has recently come from the city.*

CLAUDIUS BRIGGS, *her son.*

NORAH CASSIDY, *Mrs. Briggs' hired girl.*

ITALIAN.

JONATHAN ABNER, } *who have visited the city.*

CYNTHIA ABNER, } *the city.*

MARTHY REYNOLDS, *a comforting friend.*

HANS SCHNEIDER, *a German.*

FRANCIS ST. CLAIR BIGELOW, *agent; very dudish.*

MATILDY HOXIE, *who knows all the news.*

ZEKE HINES, *who isn't very bright.*

HENRY WITHROW,

KATIE DUSENBERRY,

ANNIE GOODWIN,

BOBBIE ROBINSON,

JENNIE BROWN,

JOHNNIE DOLLIVER

MARY SLOCUM, }

*children.*

## AS YOU LIKE IT

By William Shakespeare

Fourteen males, four females. Scenery varied; costumes of the period. Plays a full evening. A new acting version of this great play, based upon the prompt-book of Miss Julia Marlowe. Offers an admirably selected and arranged text, and ample business, following the best usage of the best actors. Recommended as the standard acting copy of this play for all uses.

Price, 15 cents

# A. W. Pinero's Plays

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